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ABSTRACT

This document deals with testing in communication arts for 11th graders in Missouri public schools. The document contains the following items from Session 1 in the Test Booklet: "Thomas Hart Benton: Champion of the American Scene" (Jan Greenberg and Sandra Jordan) (Items 5, 6, and 7); "Rhythms of the River" (Rebecca Christian) (Item 9), a writing prompt; and a checklist. It also contains scoring guides for the Session 1 Items and for the writing prompt. (Includes an extensive glossary of relevant terms for the Communication Arts MAP Test.) (NKA)

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ED 457 527

RELEASED ITEMS

Missouri Assessment Program (MAP)
High School Communication Arts
Spring 2000

Grade 11

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Glossary of Terms for the Communication Arts MAP Test

Missouri Department of Elementary and Secondary Education

CS 510 620

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GRADE 11

FROM TEST BOOKLET

Session 1-Items 5, 6, and 7

"Thomas Hart Benton-Champion of the American Scene" by Jan Greenberg and Sandra Jordan

Session 1-Item 9

"Rhythms of the River" by Rebecca Christian

Directions

This article is about Thomas Hart Benton, a famous painter from Missouri. Read the article. Then do Numbers 5 through 8.

THOMAS HART BENTON

1889–1975

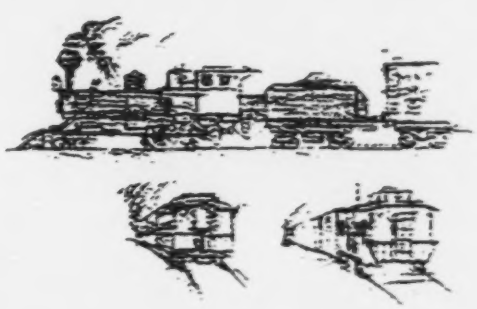
CHAMPION OF THE AMERICAN SCENE

Determined to create an American art that would surpass European traditions, Thomas Hart Benton championed regionalism, a movement glorifying American subject matter. Abstract works by such artists as Arthur Dove and Georgia O'Keeffe didn't appeal to him. He wanted to paint, both in style and subject, paintings that would be understood by ordinary people. As the Great Depression took over the nation, he tried to capture what America had lost—tradition, homespun values, and respect for the past. Benton's murals, his most impressive work, tell the story of a country coming of age. His twisting figures and landscapes are supercharged with American energy.

A popular hero in his day, Thomas Hart Benton's hotheaded statements and art world high jinks often made headlines. Benton once said, "I want to be as important to Americans as the funny papers."

As a boy, Thomas Hart Benton traveled around Missouri with his father, known as the Colonel, who was campaigning for Congress. Often the Colonel would introduce him to the crowd as a future lawyer or politician, but already, at the age of seven, Tom displayed a strong talent for drawing.

Even though his father bragged about his son on the road, at home he found fault with everything Tom did, especially his need to spend hours by himself sketching. The Colonel gave Tom long history books to read and lectured him on laziness and scribbling. Benton once wrote, "Dad was profoundly prejudiced against artists and with some reason. The only ones he had ever come across were the bootlicking[1] portrait painters of Washington. He couldn't think of a son of his having anything to do with their profession."



Thomas Hart Benton, *Katy Flier, Vinita, Oklahoma*, 1898. Pencil on paper.

[1]**bootlicking:** smooth talking

From THE AMERICAN EYE by Jan Greenberg and Sandra Jordan. Copyright © 1995 by Jan Greenberg and Sandra Jordan. Used by permission of Random House Children's Books, a division of Random House, Inc.

The summer Benton turned seventeen, he found a job as an artist, drawing cartoons for a newspaper in the lead mining town of Joplin, Missouri. At the end of two happy months, Benton begged to study art. Instead, his father packed him off to a military school. Except for when he was playing football, Benton didn't fit in with the other students at the academy. He festooned his letters home with cartoon sketches to demonstrate his artistic skills. Finally, with the help of an understanding English teacher, he persuaded his father to let him go to the Art Institute of Chicago a year later.

Chicago in 1907 was a progressive city filled with automobiles and skyscrapers. Benton rode the streetcar to school and ate in small diners or beer gardens at night. He found art classes frustrating and had a hard time taking criticism. "I'm beginning to think there's no such thing as a born artist," he wrote to his mother. Later he said, "From the moment I first stuck my brush in a fat gob of color I gave up the idea of newspaper cartooning. I made up my mind I was going to be a painter."

Thomas Hart Benton, *Constructivist Still Life*, 1917–18. Oil on cardboard, 12$\frac{1}{2}$" x 8".

Benton headed to New York City, where he painted his way through a number of styles, including abstraction, as in *Constructivist Still Life*. He later renounced these early efforts as experimental. To make a living, he designed movie sets and painted portraits of movie stars. Then he found a job teaching art for fifty dollars a month at the Henry Street Settlement, and he also gave lessons in the neighborhood. There he met his future wife, Rita Piacenza, an Italian immigrant, who was seventeen and a student in his classes. Struck by her beauty, he made a plaster sculpture of her as a gift. (Years later, after they were married, she took the sculpture with them wherever they lived.)

Go On

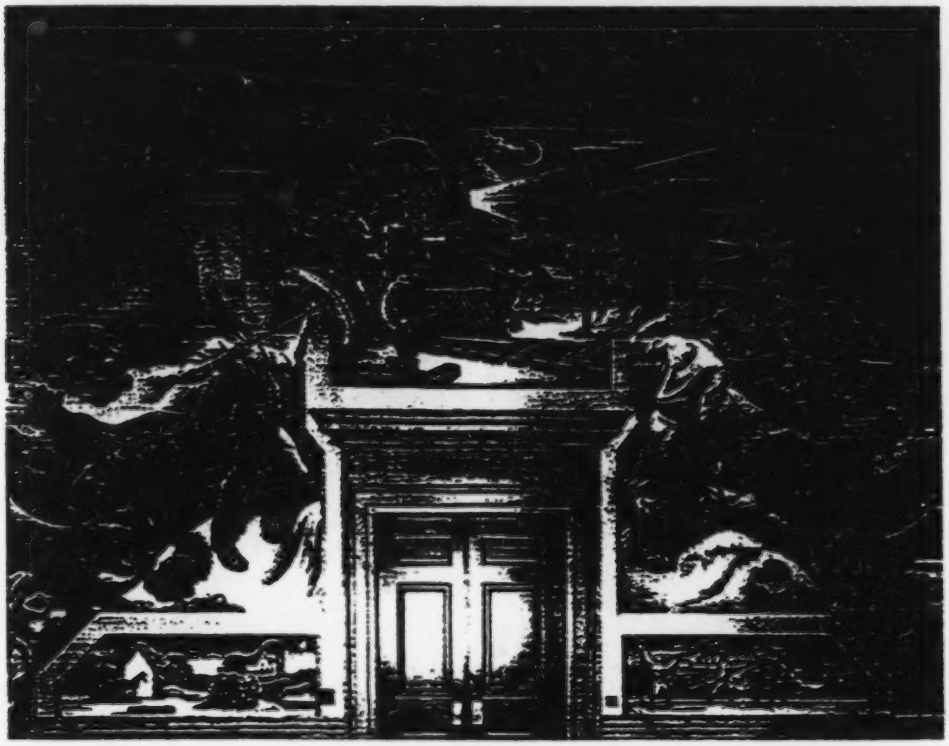
Thomas Hart Benton, *Self-Portrait, South Beach,* 1922. Oil on canvas, 49¾" x 40".

To avoid being drafted and sent overseas during World War I, Benton joined the U.S. Navy in 1918 to work as an architectural draftsman. As he drew the activities he observed around him, his focus changed from what he termed "aesthetic drivelings and my morbid self concerns" to more objective interests. "I left for good the art-for-art's-sake world in which I hitherto lived. Although my technical habits clung for a while, I abandoned the attitudes which generated them and opened thereby a way to a world which, though always around me, I had not seen. That was the world of America."

After his stint in the U.S. Navy, he returned to New York to resume his painting career and his romance with Rita. They were married in 1922.

Throughout the next years, he achieved the recognition he craved. He had discovered the direction his work would follow—the American scene.

Benton didn't limit himself to country scenes. He also painted mythological and biblical themes, and many historical and autobiographical murals, which are large scenes painted directly on a wall or on panels attached to a wall. Benton's murals offer familiar, often ordinary images of America. Our eyes jump from one element to another. There is no single central image, as in more traditional paintings.



© T.H. Benton and R.P. Benton Testamentary Trusts/VAGA, New York, NY

Thomas Hart Benton, *Social History of Missouri,* 1935–36 (detail of mural).

In one of his most important public commissions, *Social History of Missouri*, we view a sequence of historical events, composed of rhythmic forms. Using this all-over approach to composition, Benton captured the restless energy of America.

He moved back to Missouri to become director of painting at the Kansas City Art Institute. Although his students in Kansas City adored him, he made some damaging statements about certain colleagues at the Art Institute, which caused him to be fired. In his writings and speeches he railed against art that did not stress a recognizable image. He thought abstract art would be a short-lived fad. Benton's painting was in the tradition of American realism, which had always appealed to the practical, down-to-earth side of the American personality. Although Benton did not revolutionize American painting, his student Jackson Pollock did achieve this goal in the late 1940s and early 1950s.

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Thomas Hart Benton painting a self-portrait.

Until he died in 1975, Thomas Hart Benton lived in Kansas City with his wife Rita, their son Thomas, and their daughter Jessie. He continued to paint murals and easel paintings that told stories of American life. From his rolling Ozark landscapes to his bustling scenes of industrial progress, Benton's message came straight from the heartland of America.

Go On

What is the most likely reason the Colonel sent Tom to a military school? Support your answer with information from the article.

While attending the Art Institute of Chicago, Thomas Hart Benton wrote in a letter home, "I'm beginning to think there's no such thing as a born artist." Use information from the article to explain why he probably wrote this.

Your teacher wants you to research Thomas Hart Benton's influence on American painting. Based on the article, what are four key words or phrases that would help you find more information about this topic?

Directions

This article is about music and some cities along the Mississippi River. Read the article. Then do Numbers 1 through 4.

by **rebecca christian**

Rhythms of the River

Three great cities on the Mississippi—St. Louis, Memphis, and New Orleans—are the principal stops along America's Music Corridor.

"Some guy lookin' for his girlfriend all night long—that's the blues, man."
—Oliver Sain, contemporary St. Louis saxophone player

IT ALL STARTED WITH THE river. America's contributions to the world of music include the lazy yet insistent wail of the blues, the improvisations of jazz, the syncopation of ragtime and the down-home lyrics of rockabilly and gospel.

If music is the soul of our nation, then the Mississippi River is its lifeblood. Mingled inextricably together, the two course along a 700-mile tract of land that's come to be known as America's Music Corridor.

It was downriver in the brutal sun of the Mississippi Delta that laboring slaves created work songs and "fields hollers." As they yearned for freedom, their hardship and poverty were reborn into spirituals, gospel, and the blues. It was upriver in St. Louis that an intense young teacher named Scott Joplin popularized ragtime at the 1904 World's Fair despite the fact that as a man of color, he was barred from playing its major arenas. And it was downriver that an introverted mama's boy grew up in the housing projects of Memphis to become the King of Rock 'n' Roll.

Home to Scott Joplin and often considered the birthplace of the blues, St. Louis has a rich musical tradition.

St. Louis Convention and Visitors Commission

Go On

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Session 1

Memphis' Sun Studios, made famous by Elvis Presley and others, is open for tours.

© John Elk, III

New Orleans is best known for jazz.

© Mark E. Gibson

THE ST. LOUIS BLUES

The journey begins in St. Louis. Some say the blues were born here in the 1890s—after W. C. Handy spent a few weeks sleeping on the levee and wrote "St. Louis Blues," said to be the second-most-recorded blues song ever. Handy's legacy continued as a steady stream of transient bluesmen stopped here on the way from New Orleans to Chicago during World War II. Fusing ragtime with down-and-dirty blues from the Delta, they created the "St. Louis Blues."

The sound was reincarnated in the 1960s into the jazzed-up rhythm and blues stylings of Ike and Tina Turner, who played in tiny clubs in East St. Louis. Miles Davis, Josephine Baker, Chuck Berry, saxophonist David Sanborn, vocalist Bobby McFerrin, trumpeter Clark Terry, and gospel great Willie Mae Ford Smith all have lived in the area. (Smith once said, "I'll sing with my hands, with my feet. When I got saved, my feet got saved, too. I believe we should use everything we got.") The History Museum in Forest Park tells the story with a compelling exhibit, "Ragtime to Rock 'n' Roll: St. Louis African-American Music."

Fans can see musicians' stars and biographies on the St. Louis Walk of Fame in the Loop, a neighborhood named for an old streetcar turn-around.

Today, some 40 working blues bands play around the city in clubs such as Mike and Min's in Soulard, a historic neighborhood built by German immigrants who rode the roller coaster of the St. Louis brewery boom in the 1800s.

At the Scott Joplin House, a State Historic Site, visitors hear the music of the playful and intelligent composer who fused the musical traditions of African slavery with the formality of European dance music to create ragtime. The site fulfills the wish Joplin voiced before his death in 1917: "Maybe 50 years after I'm dead, my music will be appreciated."

WALKING IN MEMPHIS

Music fans go to Memphis for three things: Graceland, Beale Street, and the Memphis Sound. (The Memphis Sound, according to one local musician, is "how you play when it's hot out and you got a belly full of barbecue.")

Even people who are not Elvis fans go to Graceland. The home, set on Elvis Presley Boulevard with motels offering 24-hour Elvis movies and guitar-shaped swimming pools, is not so much a Southern mansion as a sprawling multilevel ranch with faux plantation pillars.

As a fan, I find the most moving part of Graceland is seeing the costumes go from the wild get-ups the young Elvis bought on Beale Street to the sequined costumes he wore in his later years. Even at the end of his rags-to-riches life, however, the appeal that keeps tourists coming here is evident. As Jim Miller put it in *Rolling Stone*, he was "gaudy, garish, compromised in his middle age by commercial considerations, yet gifted with an enormous talent and charismatic appeal beyond mere nostalgia."

Those who visit Graceland on Sunday can take in a service at Al Green's Full Gospel Tabernacle Church, close by on Hale Road. The Rev. Green is the R&B star of the 1970s ("Love and Happiness") who turned his back on the music scene to become a preacher. The service is an unforgettable hybrid of music and preaching, sort of a spiritual jam session.

The storefront Memphis Music Hall of Fame Museum doesn't look like much from the outside but houses more than 7,000 square feet of exhibits containing

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Preservation Hall is the place to see veteran musicians perform.

© Robert Holmes

everything from Isaac Hayes' platform shoes to a re-creation of the saloon where W. C. Handy wrote "St. Louis Blues."

Near downtown is the legendary Sun Studio, still used today by such artists as Bonnie Raitt and Paul Simon. The Sun—used at night for recordings—is open for tours during the day. It looks just as it did when a group of rawboned kids named Johnny Cash, Carl Perkins, Elvis Presley and Jerry Lee Lewis put Memphis on the map with the exuberant high jinks of pop and rockabilly tunes such as "Great Balls of Fire."

THE BIG EASY

New Orleans is synonymous with good food, good times, and good music. In the French Quarter is Preservation Hall, a shock to first-time visitors who didn't know what to expect of this international icon of jazz. It's a crowded, funky, standing-room-only venue where the elderly musicians appear dangerously feeble until they take up their horns and blast away like Gabriel.

Nearby, Snug Harbor is a cozy bistro with classic jazz, from smooth bossa novas to Brubeck signature tunes. House of Blues is a popular restaurant with a concert stage and a voodoo garden.

Jazz fans from all over the world go to the old U.S. Mint at the edge of the French Quarter to visit the New Orleans Jazz Museum. Here, they see the piano from Bix Beiderbecke's New York apartment and the battered bugle that a high-spirited Louis Armstrong learned how to play at the Municipal Boys' Home in New Orleans, where he was sent at age 13 for firing off a pistol in celebration of New Year's Day.

Though best known for jazz, New Orleans remains a center for many genres, including Cajun, zydeco, and New Age rock, all of which can be heard at clubs throughout the city.

New Orleans is also home port for a trio of luxurious steam-powered paddle wheelers operated by the Delta Queen Steamboat Co. This year all three boats feature three- to seven-night Music of the River cruises directed by John Edward Hasse, curator of American Music for the Smithsonian's National Museum of American History. Passengers learn about the emergence of various musical styles, hear lectures by experts and concerts by performers, listen to archival recordings, and take music field trips when the boats dock—all in an elegant atmosphere of classic Americana.

Whether they travel the route by Chevy along the levee, or in high-heeled sneakers and blue suede shoes, there's no better place for music lovers to feel the soul of their country than along America's Music Corridor. ■

REBECCA CHRISTIAN is a Dubuque, Iowa, free-lance writer and a fervent Elvis fan.

Go On

Directions

Use <u>both</u> the articles "Rhythms of the River" and "Thomas Hart Benton, Champion of the American Scene" to do Number 9.

In "Rhythms of the River" and "Thomas Hart Benton, Champion of the American Scene" different artists and the far-reaching effects of their work are discussed. Explain how one artist from each of these articles has affected other people. Use examples and information from both articles to fully support your explanations.

GRADE 11

SCORING GUIDES

Session 1-Items 5, 6, 7 and 9

Session: 1
Item: 5
Page: 12
Content Standard(s): CA3
Process Standard(s): 3.5

Item 5

What is the most likely reason the Colonel sent Tom to a military school? Support your answer with information from the article.

Example of a top score-point response:

Tom had just finished two happy months working as a cartoonist at a newspaper. He begged his father to send him to art school, but the Colonel did not like artists and wanted Tom to become a lawyer or politician. So he sent him to a military school, probably hoping that it would convince him to stop pursuing art.

Score Points:

2 points	Response includes a complete and reasonable explanation of the father's actions and contains information from the article as support.
1 point	Response includes information (support or details) that is essentially correct and text-based but is overly general or simplistic.
0 points	Other

Session: 1
Item: 6
Page: 12
Content Standard(s): CA3
Process Standard(s): 3.1

Item 6

While attending the Art Institute of Chicago, Thomas Hart Benton wrote in a letter home, "I'm beginning to think there's no such thing as a born artist." Use information from the article to explain why he probably wrote this.

Example of a top score-point response:

He probably meant that artistic talent could only take him so far. He was frustrated by the structure and discipline of art classes, and he did not take criticism well. Art school forced him to learn about his own strengths and weaknesses, and he eventually gave up cartooning for painting.

Score Points:

2 points	Response includes a complete and reasonable explanation of the artist's statement with supporting information from the article.
1 point	Response will include an overly general and/or simplistic explanation of the artist's statement and may contain minimal text-based support.
0 points	Other

Session: 1
Item: 7
Page: 12
Content Standard(s): CA3
Process Standard(s): 1.1

Item 7

Your teacher wants you to research Thomas Hart Benton's influence on American painting. Based on the passage, what are four key words or phrases that would help you find more information about this topic?

Examples of a top score-point response:

- Benton, Thomas Hart
- Pollock, Jackson
- Realism in American painting OR American realism
- Murals
- Kansas City Art Institute
- Other reasonable, text-based topic that deals with Thomas Hart Benton's influence on American painting

Score Points:

2 points	Four reasonable, text-based topics
1 point	Two or three reasonable, text-based topics
0 points	Other

Session: 1
Item: 9
Page: 14
Content Standard(s): CA3
Process Standard(s): 1.6

Item 9

In "Rhythms of the River" and "Thomas Hart Benton, Champion of the American Scene," different artists and the far-reaching effects of their work are discussed. Explain how one artist from each of these articles has affected other people. Use examples and information from both articles to fully support your explanations.

Examples of a top score-point response:
"Thomas Hart Benton"
- Thomas Hart Benton taught art at the Kansas City Art Institute. One of his students, Jackson Pollock, went on to revolutionize American painting.
- The article states that Thomas Hart Benton achieved the recognition he craved. This probably means that his paintings of realistic American scenes struck a chord with many ordinary people, which is what he set out to do.

"Rhythms of the River"
- The article states that the blues were born in St. Louis when W.C. Handy wrote the *St. Louis Blues*.
- Many tourists still visit Graceland to see the home of Elvis Presley.
- Scott Joplin created a new musical genre, ragtime, when he combined the music of African slaves and European dance music.

NOTE: Other effects from both articles are possible with examples.

Score Points:

2 points	One supporting example from each article addressing the far-reaching effects of two artists
1 point	One supporting example from one article addressing the far-reaching effects of one artist
0 points	Other

GRADE 11

WRITING PROMPT

Directions

Read the prompt in the box below.

> The passages "Rhythms of the River," "Thomas Hart Benton," and "The Writer" dealt with communication through music, art, and written language. Write a paper about one of these three forms of communication and how it can influence people's lives.

Use the separate paper your teacher has given you for your prewriting activity (such as brainstorming, listing, freewriting, clustering, mapping, or drawing). You should use the prewriting activity that you usually use in class to plan your writing. Your prewriting will not be scored.

After you finish your prewriting activity, write the first draft of your paper on the separate paper your teacher has given you. Look back at the prompt and your prewriting activity for ideas.

Go On

FINAL COPY

Directions

Now you have time to revise your draft. Reread your draft and think about the Writer's Checklist below. Check every box that makes a true statement about your draft.

Writer's Checklist

- ☐ My paper has an effective beginning, middle, and end.
- ☐ My paper stays on the topic.
- ☐ My paper flows smoothly from one idea to another.
- ☐ My paper contains a strong controlling idea.
- ☐ My paper progresses in a logical order.
- ☐ My paper includes specific and relevant details, reasons, and examples.
- ☐ My paper contains sentences that are clear and varied in structure.
- ☐ My paper includes effective use of paragraphing.
- ☐ My paper includes correct grammar/usage, punctuation, capitalization, and spelling.

For every box you did not check, make the necessary revisions on your draft before you write your final copy on Pages 5 through 8.

Writing Prompt
Session 2
Grade 11

4 Points

The paper:

- Has an effective beginning, middle, and end.
- Uses paragraphing effectively.
- Contains a strong controlling idea.
- Progresses in a logical order.
- Uses effective cohesive devices (such as transitions, repetition, pronouns, parallel structure) between and within paragraphs.
- Clearly addresses the topic and provides convincing elaboration through specific and relevant details, reasons, and examples.
- Uses precise and vivid language.
- Contains sentences that are clear and varied in structure.
- Effectively uses writing techniques (such as imagery, humor, point of view, voice).
- Shows complexity, freshness of thought, and individual perspective.
- Clearly shows an awareness of audience and purpose.
- Contains few errors in grammar/usage, punctuation, capitalization, and/or spelling.

3 Points

The paper:

- Has a clear beginning, middle, and end.
- Uses paragraphing appropriately.
- Contains a controlling idea.
- Generally progresses in a logical order.
- Uses cohesive devices between and within paragraphs.
- Addresses the topic using relevant details, reasons, and examples.
- Uses precise language.
- Contains sentences that are clear and show some variety in structure.
- Uses writing techniques.
- Shows some complexity, freshness of thought, and/or individual perspective.
- Shows an awareness of audience and purpose.
- May contain errors in grammar/usage, punctuation, capitalization, and/or spelling that are not distracting to the reader.

2 Points

The paper:

- Has evidence of a beginning, middle, and end.
- Shows evidence of paragraphing.
- May contain a sense of direction, but may lack focus.
- May not progress in a logical order.
- May not use cohesive devices.
- Addresses the topic, but relies on generalities (lists) rather than specifics (development).
- May use imprecise language.
- Contains sentences that are generally clear but may lack variety and complexity.
- Attempts to use some writing techniques.
- May lack complexity, freshness of thought, and/or individual perspective.
- Shows some awareness of audience and purpose.
- Contains errors in grammar/usage, punctuation, capitalization, and/or spelling that may be distracting to the reader.

1 Point

The paper:

- May lack evidence of a beginning, middle, and/or end.
- May lack evidence of paragraphing.
- Is difficult to follow and lacks focus.

- Does not progress in a logical order, and may digress to unrelated topics.
- Lacks cohesion.
- May address the topic, but lacks details.
- Uses imprecise language.
- Contains sentences that lack variety and clarity.
- Shows little or no evidence of writing techniques.
- Lacks complexity, freshness of thought, and individual perspective.
- Shows little or no awareness of audience or purpose.
- Contains repeated errors in grammar/usage, punctuation, capitalization and/or spelling that are distracting to the reader.

Glossary of Terms for the Communication Arts MAP Test

Published by the Department of Elementary and Secondary Education
November 1999

Glossary of Terms
for the Communication Arts MAP Test

"Addresses the Topic": Writing that shows a clear relationship between the writing prompt and the controlling idea of the paper.

"Another Word": A phrase used on the Communication Arts MAP Test instead of the word "synonym."

Awareness of Audience: Writing for a specific purpose with a specific individual or group in mind (for example, parents, peers, or a group of people who share a particular view of life or opinion).

Cause and Effect: Describes the connection between a cause (or reason) and its effects (or results). A cause makes something occur; an effect is the outcome of the cause.

Chart: Something written or drawn that presents information in an organized, easily-viewed form. Usually includes labels for clarity. A type of graphic organizer.

Classify: To place persons or things together in a group because they are similar in some way.

Clustering: A form of graphic organizer used to group ideas around a theme, characteristic, category, or word. Clustering is most often used as a prewriting activity to generate ideas, but may also be used to demonstrate understanding of reading. "Webbing" is a related term, and is often used synonymously.

Cohesive Devices: Elements that bind the writing together as a whole. Cohesive devices may include a logical method of sentence arrangement; pronouns that refer to previous sentences; repetition of words, synonyms, or ideas to create an effect; parallel sentence structure; or transitional words such as "first," "last," and "also."

Comparison/Contrast: A process of identifying similarities and/or differences. For example, on the Communication Arts MAP Test, students might be asked to compare the motivations of the main characters from two different passages or to create a graphic organizer to show the differences between the plot lines of two passages.

Constructed Response: Items that require students to supply rather than select an appropriate answer or response. Most constructed response items on the Communication Arts MAP Test require a response with supporting details and/or examples in order to receive full credit.

Controlling Idea: In writing, the implicit or explicit message maintained throughout a piece of writing. "Main idea" is a related term used in reading.

Demonstrate: To describe or explain by use of examples.

Descriptive Language: Language that uses details that appeal to the senses so that a reader may easily imagine how something looks, sounds, feels, tastes, or smells. Often called "sensory details," descriptive language may be literal or figurative.

Detail: An individual and specific piece of information. In the constructed response portion of the Communication Arts MAP Test, the term "detail" refers to specific text-based support of an answer. Students are also expected to use "specific and relevant details" in their writing in session 2 of the test.

Diagram: A plan or sketch that shows individual parts and their spatial relationships to each other and/or to the whole (for example, directions for assembly). A type of graphic organizer.

Draft (Rough Draft): A preliminary version of a piece of writing. Beginning with the Spring 2000 Communication Arts MAP Test, students will do their rough drafts on their own paper instead of in the test booklet.

Evaluate: To make a judgement of quality based on evidence.

Figurative Language: Writing or speech not intended to be interpreted literally. Figurative language is written or spoken to create a special effect or feeling. Examples include figures of speech such as simile, metaphor, hyperbole, personification, irony, paradox, and oxymoron.

Final Copy: The final version of a piece of writing, created after revision. On the Communication Arts MAP Test, the final copy is the version of the student's writing that is written into the test booklet.

Freewriting: The process of writing quickly and freely on any topic. Freewriting is often used as a prewriting activity before a more formal drafting process.

Graph: Something written or drawn that shows comparisons or relationships. Common forms include bar graphs and line graphs. A type of graphic organizer.

Graphic Organizer: A visual device for organizing information around a concept, theme, or topic (for example, charts, graphs, Venn diagrams, mind maps, webs, drawings, etc.). On the Communication Arts MAP Test, graphic organizers are given and sometimes partially filled in for 3rd grade students. At the 7th and 11th grade levels, graphic organizers are sometimes given for students to fill in, while at other times students must create and fill in their own organizers.

Holistic Scoring: With holistic scoring, a response is scored based on an overall impression arrived at by the scorer according to specific, written criteria. All criteria

found in the scoring guide are considered equally important. Holistic scoring is used only to score the writing portion of the Communication Arts MAP test (Session 2). The scoring guide used to score this portion of the test is available to all school districts.

Illustrate: To draw pictures, either literally or figuratively.

Label: Identifying different parts of a whole. On open-ended graphic organizers (found at the middle school and high school levels on the Communication Arts MAP test) students are asked to "label [their] graphic organizer[s] appropriately." Titles, headings, and legends are examples of labels.

Main Idea: In reading, the implicit or explicit message of a written work. "Controlling idea" is a related term in writing.

Mind Mapping: A form of graphic organizer that addresses the different modalities of learners by using illustrations, symbols, colors, and words to represent understanding. Mind mapping may also be used as a prewriting activity.

Mood: The feeling created in the reader by a literary passage.

Narrator: The person or character who is telling the story.

"Opposite": A term used on the Communication Arts MAP Test instead of the term "antonym."

Passage: A written work, in part or whole, used as stimulus material for test items.

Performance Event: A problematic situation posed by a prompt that requires multi-step problem solving often supported by explanation. On the Communication Arts MAP Test, the performance event involves writing a paper to a prompt.

Precise Language: Words that clearly express meaning; words that are exact and definite.

Prewriting Activity: An activity used to generate and organize ideas prior to writing. Examples of activities that might be used as prewriting activities include brainstorming, clustering, freewriting, mind mapping, and outlining.

Problem: A question to be considered, solved, or answered.

Revise: To change a piece of writing to improve it in style or content; may include adding or deleting ideas, reorganizing, and correcting mechanical errors.

Scoring Guide: A device used to assess performance based on a list of specific criteria. The term "rubric" is often used instead of "scoring guide."

Summary: A condensed version of a story or reading passage that includes the main points of the beginning, middle, and end. On the Communication Arts MAP Test, the words "In your own words…" will be used at the elementary level to begin items calling for summary writing. The word "summarize" will be used at the middle school and high school levels.

Text-Based Support: A term used in many of the scoring guides for constructed response items on the Communication Arts MAP Test. "Text-based support" refers to the use by a student of specific details and examples from the reading passage to support his or her answers.

Thesis Statement: A controlling statement to be supported in a piece of writing.

Tone: The author's attitude toward his or her material, audience, or both.

Topic: The subject of the writing.

Topic Sentence: A sentence that states the main idea of the paragraph.

Venn Diagram: A form of graphic organizer that uses overlapping circles to identify similarities and differences.

Vivid Language: Words that help the reader see, feel, smell, taste, and hear the subject; words that evoke realistic images. See "Descriptive Language."

Voice: A stylistic effect that allows a reader to identify a writer's personality through the written word.

Webbing: A graphic organizer that may be used as a prewriting activity to generate many ideas around a concept, theme, or topic, or as a graphic representation of a student's understanding of his or her reading. "Clustering" is a related term, and is often used synonymously.

Writer's Checklist: A list of criteria used by a writer to self-check his or her writing to determine revision needs. On the Communication Arts MAP Test, the writer's checklist precedes the final copy and is a condensed version of the full writing scoring guide used to score the writing portion of the test.

Writing Prompt: One or more sentences that provide the student with a situation or topic about which to write and the directions for the writing. It serves to stimulate a written response from the student. There is no specific answer to the prompt; however, the student's response should relate to the prompt.